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JULIO-CLAUDIAN HEAD

Roman 28 B. C.—69 A. D.

Gift of Mrs. Gustav Radeke. 1922

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A JULIO-CLAUDIAN HEAD

AMONG the recently acquired treasures in the Museum is an exceedingly interesting and intriguing Roman portrait head. As its history and provenance are unknown to us, we are thrown back upon our experience and our imagination for our enjoyment of it.

As the head now stands, let into a block so as to form a sort of "herm," it does not indicate whether it was a part of an entire statue or simply a portrait bust. In antiquity it was found convenient to have demountable heads, so to speak, for two reasons. In the first place, it made possible the carving of an "artistic" head for a "commercial" body, thus saving expense; and secondly, in the case of what might be called royal portraits, it made it possible to keep up-to-date features on the shoulders of the statues of a rapidly changing dynasty.

So far as I have been able to go in my search, the identification of the head is impossible, but the classification of it as Julio-Claudian is certain. In other words, it belongs to an easily recognized type of portrait that was produced in Rome from the accession of Augustus to that of Vespasian, 31 B. C. to 69 A. D. Aside from a broken nose the head is in a fine state of preservation; its surface has not been destroyed either by working over or by acid baths. We seem to have the sculptor on his own testimony. In speaking of it as a Julio-Claudian head we must be careful not to assert that it represents a member of the ill-fated house that came to an end with Nero.

In the last century of the Republic Roman portraiture reached a high pitch of excellence. To this achievement two main influences contributed, the realism and interest in personal character manifested by Romans and Etruscans and also the individualizing tendency of Hellenistic art, coupled with its marvelous technique.

Greek art of the great days had a leaning to types, as we can see in the portrait bust of Pericles. We have only to contrast this with the bust of a squinting, deaf old Ro-

man to see what a long way sculpture had come in moving from Greece to Italy. However, we must admit a very real, though a very different kind of beauty in the Roman product: the Roman bust presents us an individual man with his qualities, the bust of Pericles presents us with the type that we recognize as "rulers of men."

The age of Augustus is marked by the endeavor on the part of the Romans to find their models for artistic effort in the works of the great age of Greek art. Horace forsakes the later Alexandrines and returns to the wells of inspiration that he finds in Alcaeus, Archilochus and Sappho: so, too, the official sculptors of Augustus sought to perpetuate his likeness and his deeds in the style of the best age of Greek sculpture with its simplicity, its reserve and its fondness for types.

Hence comes that departure from the rugged realism of the Republic and a move toward the more generalized expression of the age of Phidias. The bust of the young Augustus and the head as well as the figure of the Prima Porta statue reveal this tendency. Although Augustus, an adoptive Julius, and his Claudian successors were not too closely related by blood, still the idealization or generalization of the subjects and the stylistic treatment give them all a certain family resemblance. In fact, the style of the Imperial family portraits was so dominant that we find a number of portraits of people not connected with the Imperial family made by the sculptor, out of deference to the prevailing style, to look as much like Julio-Claudians as a Nattier might make the court ladies to resemble their queen.

So, in the presence of this serious, not to say, sad face — perhaps that of an actual member of the Imperial family — we fall to wondering who he was and what was his unhappy fate. Even if we gain no clew to his personality, we cannot get away from the tragedy which hung over his line.

"Uneasy lies the head that wears the crown" might truly be spoken of the Roman Emperors in general and of the family and immediate successors of Augustus

in particular. They paid in full the penalty for establishing a system of government in a society that needed a political readjustment but did not desire it. Lovers of traditional liberty could not be reconciled with Autocracy and if they could not rid themselves of Autocracy, they could at least, from time to time, rid themselves of the Autocrat. Forty-one out of fifty-nine emperors from Julius Caesar to Constan-

— a blend of freedom and wise control. Their artists sought to express this ideal in portraits marked by serenity, intelligence and benignity. Many families and individuals took the cue as contemporaries of Louis XIV took from the "le roi soleil" their cue in political ideas and manners. This courtliness had its defects, and had to give way to sturdier and homelier qualities in the reign of Vespasian. This change is no better reflected in the pages of the moralists than it is in the work of the portrait sculptors. With these considerations in mind I think we find the additional charm of pathos in the bust of this "unknown Roman" who suggests to us the defeated purposes and the tragedy of the early Caesars.

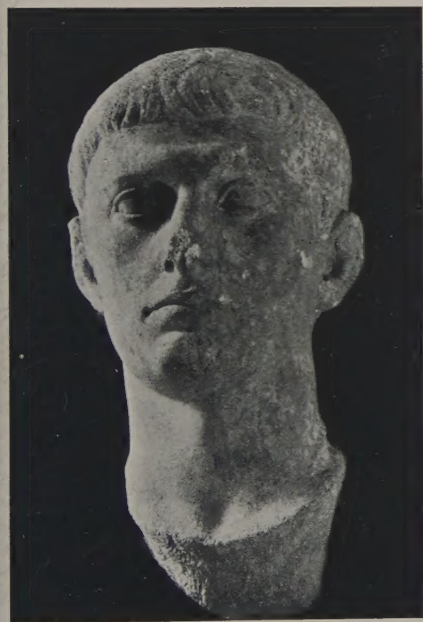
—J. F. GREENE

PORTRAIT HEAD

By FRANK DUVEINECK

FOR some time the Museum Committee has been looking for a representative example of Frank Duveneck's painting which might be added to the permanent collection. The search has not been altogether an easy one, for there are but few of his paintings available, owing especially to the fact that so much of his best work, in the course of years, has found a home in the Cincinnati Museum of Art. There the changing features of his artistic expression may be properly studied. Our Museum is, however, happy to call attention to the painting by Duveneck which has been recently acquired. It is a carefully studied portrait of a man, and painted with all the mastery of brush stroke and brilliancy of technique for which Duveneck was famous. It was the practice of the artist to use deep browns and rich bituminous backgrounds. As a character study the portrait is also very successful, inviting comparison with some of the older masters. It is also interesting because it is an everyday type and of especial appeal to artists.

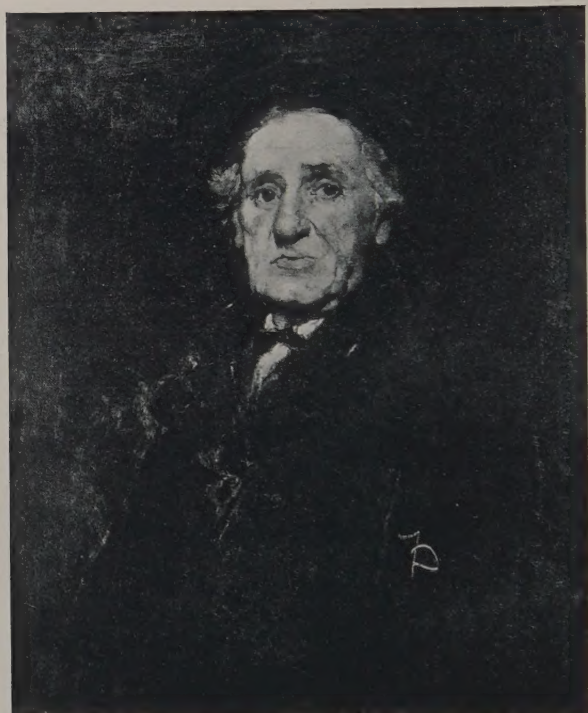
Duveneck is an artist whose work peculiarly demands museum representation. In the first place, in the seventies he was the first to break away from the placid, but



JULIO-CLAUDIAN PORTRAIT HEAD

tine died violent deaths. Of the Julio-Claudian family whose representatives were in power from 44 B. C. to 68 A. D. we have mention of one hundred and eight men, women and children: of these, accounts tell us, thirty-nine died bloody deaths. Such was the price they had to pay for their eminence; in maintaining it their race became extinct.

Along with the artistic merits of this bust we cannot but reflect on its historical and human associations. This ill-fated family worked to create an ideal paternal rule



PORTRAIT HEAD

Frank Duveneck (1848-1919)

Museum Appropriation, 1923

shallow current of American painting of his day. He was not a poetic, imaginative painter, full of anecdote and narrative, but thought in terms of paint, and made it express his purpose. One feels this decidedly when studying his work. He was perhaps the greatest teacher of painting that America has ever had, for under him studied such men as Shirlaw, Chase, Alexander, Vinton, DeCamp, Story, Ross Turner and Twachtman, to mention only a few. His influence on American painting, therefore, was very pronounced. Certainly the group that dined and lived with him at the Max Emanuel Café in Munich was a notable one. His own reputation as a painter is one of long standing and of pronounced degree. It has been said, "That he was a painter's painter." Perhaps they are the ones who are most enthusiastic. For ex-

ample, John Singer Sargent remarked at a dinner in London sometime ago, "After all's said, Frank Duveneck is the greatest talent of the brush of this generation."

It is usual to decry art of the previous generation, to search for some new method of expression, to disclaim academic training, and to proclaim the age of the individual. History shows us two things; first, that this has always been the cry of artists, and second, that in spite of this, the real value of sound painting and true searching for character portrayal remains evident, irrespective of period. For that reason, Duveneck will always hold a prominent place in American art, and because of it, museums of art and collectors vie with each other to possess his work. The Museum is indeed fortunate to have secured so fine an example of Duveneck's art.



SAINT BENEDICT BLESSING KING TOTILA

Attributed to Pesellino(1422-1457)

A PAINTING BY PESELLINO

THE Museum made a number of interesting purchases in 1922 from the Museum Appropriation, among them being a panel painting of "King Totila and his Suite being blessed by Saint Benedict," which hitherto has been attributed to Antonio Pisano, better known as Pisanello. The painting comes from the collection of M. Alfred Armand, the well-known French authority on Pisanello and author of the work entitled, "*Les medailleurs italiens des quinzieme et seizieme siecles.*" He evidently felt strongly that the painting could safely be given to Pisanello. There is another possible attribution.

The subject depicted is one of great interest. Perhaps it cannot be better described than in the passage from Lord Lindsay's, "*Sketches of Christian Art,*" which is quoted by Mrs. Jameson in her "*Legends of the Monastic Orders.*" "And Totila, King of the Goths, hearing that Benedict possessed the spirit of prophecy, and willing to prove him, attired Riggo, his armor bearer, in his royal sandals, robes

and crown, and sent him, with three of his chief counts, Vuleni, Rudeni, and Bledi, to the monastery. Benedict witnessing his approach from a lofty place whereon he sat, called out to him, 'Put off, my son, those borrowed trappings: they are not thine own,' and Totila, hearing of this, went to visit him; and perceiving him from a distance, seated, he presumed not to approach, but prostrated himself on the earth and would not rise till, after having been thrice bidden to do so by Benedict, the servant of Christ deigned to raise him himself, and chid him for his misdeeds, and in a few words foretold all that was to befall him, the years of his reign, and the period of his death." It is the latter part of the story which is represented. Saint Benedict stands in front of his monastery at Monte Cassino, surrounded by his disciples, among whom are probably Maurus and Placidus. Beside him is his sister Saint Scholastica. Before him kneels the aged king in royal robes, and with his crown in the hands of one of his attendants. The group of four knights behind the king may possibly be identified as the four members

of his suite who have been mentioned. Beyond are other attendants and soldiers. In the distance is a rolling country with the king's camp on the extreme left near a small wood, while in the centre are several castles crowning cone-shaped hills. The date of the incident painted is 543, but a short time before the death of St. Benedict. The costumes, however, are of the period of the 15th century.

The success of the Benedictine order and its diffusion over Europe created a considerable demand for paintings and frescoes showing incidents in the life of St. Benedict. Of these, twenty-two seem most in favor, and one of this number is the subject of our painting.

The present church at Monte Cassino dates from 1637 to 1727 and is from the design of Bramante. The church which it replaced was that built by St. Benedict. The church shown in the painting may have absolutely nothing to do with this interesting structure, but again it may be that here we have an indication of its appearance. Its small scale in comparison with the figures is entirely in line with the practice among artists of the period, whereby artistic license was exercised when buildings were introduced into the landscape.

The representation of the cat asleep on the roof is worthy of comment as indicative of the delight the artist took in such homely details.

It has been said that the painting was attributed formerly to Antonio Pisanello of Verona, whose dates are 1397 to 1455. M. Armand undoubtedly felt the similarity in certain details between his painting and the "Adoration of the Magi" in the Kaiser Friederich Museum in Berlin. The German authorities and some others attribute this work to Pisanello, but other equally able scholars have, by mutual consent, assigned it to the School of Paolo Uccello of Florence. Of these latter critics, Adolfo Venturi (*Storia dell'Arte Italiana*, vol. VII, pt. 1, p. 343) is the leader. If this group is correct our painting as well becomes Florentine and of the fifteenth century.

It is worth our while to note the artistic activity in Florence in that period. The last worth-while exponent of the older school, Fra Angelico, was active. The group of younger men, including Uccello, Donatello, Ghiberti, Massaccio and others were hard at work moulding the new art of Florence. The oldest of these was Uccello who found delight in the study of perspective and in painting animals and birds. Horses also interested him decidedly, and he found further pleasure in painting the rich costumes of the period. Uccello had nothing to do with our painting, but the interests mentioned were also those of a number of followers, who, although less brilliant than their leaders, each made his contribution to the growth of Florentine art. Among them was Francesco di Pesello, who was nicknamed Pesellino. He was born in Florence in 1422, worked as assistant to Fra Angelico and Fra Filippo Lippi, had the friendship and patronage of the Medici, and was famous for his delineation of animals. In this he was doubtless influenced in his general point of view, if not in his technique, by Uccello. He died on July 29, 1457.

The last two examples of Pesellino's work were cassone panels, at present in the collection of Lady Wantage at Lockinge House in England, but formerly in the Palazzo Torrigiani at Florence. The subject is the "Triumph of David," and the panels stand today as the finest examples of Pesellino's work.

The painting in the Museum bears a striking resemblance in certain features to the cassoni panels at Lockinge House. The well nourished horses posed almost in profile, the interest in the gorgeous dresses of the courtiers, the emphasis on the painting of the foreground with leaf and flower, the peculiar conical hills in the distance, and especially the light sky near the horizon with a dark cloud covering the rest of the sky, all these elements are common to both paintings.

Pesellino lived in the fascinating period of change in the technique, wherein oils and varnishes became the chief vehicles of

color. In fact, he shares with Alesio Baldovinetti the honor of introducing the new method into Tuscany. His later work has, therefore more brilliancy and vivacity of color than that produced by the methods of the previous century. The panel under discussion is painted with oil as a medium. For some time Pesellino evidently worked in the old manner, but his later work seems to be largely handled in the new way. This fact, and the similarity to the Lockinge House panels, would date the painting in the Museum from the period just preceding Pesellino's death, namely, the middle of the fifteenth century, if this attribution is correct.

—L. E. R.

WOODEN STATUE OF ST. ROCH

IN 1921 the Committee was able to secure a particularly interesting group of material of various kinds and provenance. One of the works of art secured at that time was a wooden statue of St. Roch and his dog, of French workmanship and dating about 1500. The statue is very well preserved and still possesses some of its original polychrome. In subject and treatment the figure is particularly attractive, and characteristically French. St. Roch is treated as a gentleman of the period, with long cape, high boots, and large hat with brim turned up to show the symbolic shells and crossed keys. He wears, however, a pilgrim robe which is pulled aside to show the wound in the thigh. At his feet is the faithful dog with the loaf of bread in his mouth, who is trying to attract attention by touching the leg of the Saint with one of his paws. The whole conception is full of charm and grace.

The Saint and legend which are represented enjoyed great popular appeal. St. Roch was born at Montpelier, in Lang-



ST. ROCH

French, 1500

Museum Appropriation, 1921

uedoc. He came of noble ancestry and possessed great wealth and landed estates. At an early age he became interested in a Christian life. He sold his possessions and gave his money to the sick and to the hospitals. Next he made a pilgrimage to Rome and was struck to the heart by the misery caused by the plague. He, therefore, gave all of his time and strength to alleviating this distress as far as possible. On several recurrences of the plague he renewed his ministrations, and finally at Piacenza he found that he was stricken with it. A part of his disease was a very bad spot on his thigh. Crawling outside the city

to die, he was kept alive by a dog who had been his faithful companion for some time, and who now brought him a loaf of bread each day from the city. At last St. Roch grew well, and returned to Montpelier, was arrested as a spy and thrown into prison. There he died in or about the year 1327 when but thirty-two years old. In a very short time his fame had spread widely, and the Venetians in 1485 carried away his relics to their city where they are now in the church of San Rocco.

The artistic type was early developed and closely followed. St. Roch is always in the prime of life, has a small beard, wears a pilgrim's dress and wallet, has the shell on his hat, and bares his thigh to show his wound. He is represented in both the fields of painting and sculpture, and probably these representations were often made to invoke the protection of the Saint against plague.

France in the 15th and 16th centuries was still most interested in sculpture. The schools of Burgundy, Champagne, and Touraine, and those of Paris, Lyons, Troyes, and of Toulouse were all active. Some held more closely to the Gothic tradition than others, and the recently acquired figure does not come from these. Rather is it Renaissance in its spirit with its realism and freedom of pose. Its composition and technique suggests the work in the centre of France, somewhere near Paris or the Loire, for to the north was felt the Flemish influence, while in the south, where Montpelier was located, there was Italian and Spanish influence. Perhaps it is its peculiar national spirit, unmixed with any of these, which gives it its greatest appeal.

—L. E. R.

A STATUETTE

By PAUL W. BARTLETT

THE Museum is greatly indebted to Mrs. Fenner H. Peckham for her gift to the Museum of the bronze statuette, "A Bear Cub," by Paul Wayland Bartlett. Heretofore this well-known artist has not been represented in the collec-

tions, so this well chosen example will be a welcome addition.

The bronze may well be studied for its artistic quality, its expression of one of the main tendencies in American sculpture, and also because it is representative of the sculptor at his best. Bartlett was born in New Haven, Connecticut, in 1865, and when but a boy gave evidence of ability to model and an interest in animals. His advanced training was in Paris, where he worked under Frémiet, Gaudez, Paul Dubois and Rodin, most of the time developing his power to model animals. Like Barye, whose work he must have appreciated to the full, he haunted the Jardin des Plantes. It was here that he was in Frémiet's class in animal sculpture and drawing. At the early age of fourteen he exhibited in the Salon. Not only did he perfect himself in modelling power but in the technique of bronze casting. He is therefore today more of a craftsman than many of his fellow artists. The result of this long experience shows itself in the subtleties of the modelling and in the exceptional patinas which he used.

It is interesting to consider bronze statuettes and the place they hold in American life. Conditions here today give little opportunity for sculpture. In the old days it graced public and religious buildings. Today there is not the civic spirit which would demand a Parthenon or a Rheims Cathedral. This is no fault of the times, merely changed conditions, and only occasionally is the sculptor of today accorded the privilege of using his powers for the adornment of important buildings. The sculptor, therefore, has to turn to memorial and garden sculpture, portraits and small statuettes, which can be used in the small rooms of an American home. With the larger pieces this article does not deal, but the small bronze as a possibility, is a subject worthy of development.

In the first place, size in a work of art does not count. In Greek days, Phidias was famous for his golden fly and Rhodes for its colossal statue of the sun god, but one had artistic quality and the other only

bulk or mass. Thus a small bronze may equal or even exceed a larger piece of sculpture in its artistic merit, and so be more desirable. Again such bronzes are usually studies by artists breathing of first enthusiasms and impressions, while larger figures are not always as happy. The desirability of these bronzes for household enjoyment has already been commented upon. Lastly these smaller figures are, so far as cost is concerned, within the reach of people of moderate wealth and who appreciate what it means to own an original work of art by a great master.

In the Italian Renaissance there was a great emphasis on small bronzes, and the spirit of the period was fully expressed in them. For subjects they mostly used classical legends and mythology. The contrast is marked between the work of this period and that of today. American sculpture as well as painting has been profoundly influenced by French art, and it is small wonder that with the emphasis on animal sculpture by such men as Frémiet, Barye and others, our sculptors would feel inclined to this field. All the more so because the love of the open and the interest in animals is today so characteristic of the American. The emphasis on realism rather than decorative treatment is also characteristic.

Bartlett stands today as a true exponent of the best in American sculpture, and a leader in that group of sculptors who specialize in representing animal life, in which are to be found among others, Roth, Proctor, Borglum, Eberle, Janet Scudder, Akeley, Harvey and Hyatt. The recent addition to the Museum collection shows a bear-cub with all that clumsiness and awkwardness which always appeal to the beholder. The shagginess of his coat, the young strong muscles, the playful spirit and the latent strength are all well expressed. The conception is not of any one of these, but of all together, giving young bear-hood in a single representation. In this respect it compares very favorably with the bears in his larger and better known group, "The Bohemian Bear-Tamer"

which is in the Metropolitan Museum of Art in New York. To have such a piece of sculpture in the home would be a delight indeed, and it would be an ever increasing source of satisfaction and inspiration. To have it in a public museum of art is to bring to thousands a similar pleasure for a period of time without limit, where it can remain as a tribute to the genius of Bartlett and an expression of our present-day taste in sculpture.

ACCESSIONS AND GIFTS

MARCH 15, 1923, TO JUNE 15, 1923

Basketry

American Indian basket, Tlingit tribe.
Gift of Mrs. Jesse H. Metcalf.

Ceramics

Vase, Pennsylvania German, about 1800.
Gift of Mrs. Jesse H. Metcalf.

Costume

Fan, American, about 1812. Anonymous gift.

Fan, Italian, about 1800. Gift of Mr. Arthur L. Kimball.

Drawings

"*Woman and Child*," pastel, by Camille Pissarro; Illustration for Keats'; "*Eve of St. Agnes*," by Edwin A. Abbey; mural study by Puvis de Chavannes; three sketches by V. E. Delacroix; "*Tiger*," by Antoine Louis Barye; "*Ballet Girl*," by Hilaire-Germain E. Degas. Anonymous gift.

Glass

Mask of a king, blue glass, Egyptian, Ptolemaic. Museum Appropriation.

Jewelry

Chinese gold ring, Ch'ien Lung, and Italian gold ring, 18th century, bequest of Mr. W. Howard Converse.

Twenty beaten gold ornaments, Egyptian, Ptolemaic. Gift of Mrs. Gustav Radeke.

Lace

Piece of Genoese bobbin lace. Anonymous gift.

Painting

"*The Silent Valley*," by Guy C. Wiggins. Gift of the Council of the National Academy of Design administering the H. W. Ranger Estate Fund.

"*La Savoisienne*," by Hilaire-Germain E. Degas. Museum Appropriation.

"*Crucifixion*," German, about 1500; "*Portrait of a Young Lady*," by Juan Carreno de Miranda. Gift of Mr. Manton B. Metcalf.

Prints

Five color prints, Japanese. Gift of Mr. Jesse H. Metcalf.

Engraving, "*The Crucifixion*," by Martin Schöngauer. Museum Appropriation.

Woodcut, "*Embarcadère à Bercy*," by Louis Auguste Lepere, with block. Gift of Mrs. Gustav Radeke.

Color print by Hiroshige. Gift of Houghton P. Metcalf.

Six etchings by Charles L. Courtry after paintings by Van Marcke and Tryon; lithograph, "*Les Deux Amies*," after Van Marcke, by Lafosse. Gift of Mrs. Richard M. Atwater.

Sculpture

Bronze, "*Bear Cub*," by Paul W. Bartlett. Gift of Mrs. Fenner H. Peckham.

Alabaster group, "*Coronation of the Virgin*," English, 15th century. Museum Appropriation and special gift.

Vase, Oriental alabaster. Gift of Mrs. Jesse H. Metcalf.

Textiles

Piece of pegna cloth, Mexican. Gift of Mrs. F. D. Reed.

Early American embroidery. Gift of Mrs. Jesse H. Metcalf.

Two early American samplers. Gift of Miss Harriet L. Sheldon

Toy

Doll, early American. Gift of Mrs. Charles A. Pierce.

Woodcarving

Toilet spoon, Egyptian, New Empire. Museum Appropriation.

EXHIBITIONS FROM APRIL 1, 1923,
TO JULY 1, 1923

April third-April twenty-seventh — French Paintings and Drawings.

April third-April fifteenth — Illustrations and Paintings by N. C. Wyeth.

April third-April fifteenth — Drawings and Sketches for the Burch Burdette Long Competition, lent by Pencil Points Magazine.

April sixteenth-April twenty-seventh — Cover Designs for the House Beautiful Magazine Competition.

May first-May thirteenth — Graphic Arts Exhibit from the Division of Graphic Arts of the United States National Museum at Washington.

May first-July first—Early American furniture and portraits.

May thirty-first-June tenth — Annual Exhibition of Students' Work.

THE LIBRARY

Among the additions for the quarter beginning April 1, 1923, are the following:

Ballu, Roger — *Oeuvres de Barye*. 1890. *Bolletino d'Arte* — Vols. 1 to 14.

Conway, Martin — *The Van Eycks and their followers*. 1921.

Degas, H. G. — *Atelier Edgar Degas*. (Catalogue of sale.)

Foucher, A. — *Beginnings of Buddhist art*. 1917.

Gorer, Edgar and Blacker, J. F. — *Chinese porcelain and hard stones*. 2v. 1911.

Jones, E. A. — *Old English gold plate*. 1907.

MacColl, D. S. — *Nineteenth century art*. 1902.

Munich, Alte Pinacotek — *Die Königliche Vasensammlung*. 1v. 1912.

Wiegand, Theodor — *Die Archaische Poros-Architektur der Akropolis zu Athen*. 2v. 1902.

THE NEWSPAPER AND
THE MUSEUM

The recent publicity led by one of the great New York dailies, touching upon a dispute between well-known dealers in works of art, and publishing a statement that forgeries in Gothic sculpture had been sold to the Metropolitan Museum of Art and others throughout the country, has a very unfortunate side to it. That is the readiness of some of the American press to flash a sensational story without previous investigation as to the truth of the assertions made. We are not concerned with the validity of the charges against the dealers, nor with the question of the authoritative standing of the persons who made them, but we submit that it is most inconsiderate and unfair to assail, even unintentionally, the ability of the staff of a great museum to distinguish between the true and the false. It would be preposterous to claim that errors are never made, but it is equally erroneous to even imply that a dealer's knowledge is more expert than that of a museum staff member who also has

made it his life's work to study a particular field. Such implication lessens public confidence and does incalculable damage to the art museum, where every effort is made to buy wisely and cautiously, and to use every possible means to be certain of the provenance and authenticity of the object in question. Apropos of dealer versus museum officer it should be remembered that all dealers are in the business to sell their wares and that their claims for their own stock and about the stock of others is naturally influenced by this fact. But the Museum officer is not financially interested in the proposition except to save money for the institution he represents. It is obvious which is the disinterested party.

The influence of the American press is pronounced for good or ill, and its co-operation is most essential to the art museum. While a little more consultation with the public institution and a greater care to ascertain the facts in the case might eliminate some part of the sensation, it undoubtedly would be fairer to all concerned, especially the third party, the public art museum.



SOUTHEAST BEDROOM

PENDLETON COLLECTION

COLONIAL HOUSE

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe

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\$100.00
Annual Governing Members, who pay annual dues of
\$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY

The Library contains 5,272 volumes, 16,797 mounted photographs and reproductions, 3,734 lantern slides, and about 4,500 postcards. During the months of June, July and August the library is closed.